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## REPORT ON COURSES OF STUDY IN ENGLISH FOR PUBLIC SCHOOLS.<sup>1</sup>

### I. THE PRIMARY AND THE LOWER GRAMMAR GRADES.

IN preparation for the reports that we are about to present, it was necessary to obtain from superintendents of schools and school boards much help in the way of printed directions for the teachers under their supervision. Mr. Horne, therefore, wrote to a great many officials for the needed assistance, which, when able to do so, they very kindly gave. We are glad at this time to acknowledge our indebtedness to them and to thank all who have responded in any way to our request for courses of study in English.

Applications for such courses for elementary schools were met in various ways; sometimes they were granted with the statement that they were not wholly satisfactory; sometimes they were in process of revision; often there were none available.

The following report is based upon the study of seventeen courses in English which came from cities or large towns representing four of the New England states. Three—A, B, and C—gave time schedules for the work in English.

A allows per week:

Hours	Minutes	Grade
10	40	I
12	10	II (with 1 hour for geography)
11	10	III (with 2 hours for geography)
11	20	IV, V, VI (with 2 hours for geography, 1 hour for history)

B allows per week:

Hours	Minutes	Grade
15	20	I
13	25	II
13	..	III
9	..	IV, V
8	30	VI

<sup>1</sup>Read at the annual meeting of the New England Association of Teachers of English, Boston Latin School, 1903.

In Grades I, II, III English includes elementary science and geography; in IV, V, and VI it includes history.

C allows per week:

Hours	Minutes	Grade
11	30	I, II
11	..	III
10	..	IV, V, VI

History does not appear as a separate study until Grade VII. C gives five fifteen-minute periods a week each to writing and spelling till Grade VIII; in VIII, two; in IX, one.

Any of the schedules quoted might satisfy the demands of a good course. Perhaps the best is B, the one that gives 15, 13, and 13 hours, respectively, to grades I, II, and III, even though the average for all the grades is less than that of A; since the large proportion of time given to the primary classes tends to a thorough foundation upon which to build later, and thus brings about a saving of time in the lower grammar grades.

All courses examined provide for oral expression: in the reproduction of stories told by the teacher, of lessons upon all subjects, and of parts of the literature read to the children or read by them; in conversations conducted by the teacher; in original statements of truth discerned by the children through the senses; in the relation of their own experiences. They provide for the correction of mistakes, whether of enunciation, pronunciation, misuse of words, or false syntax. They prescribe, also, written expression, which demands: learning to write (in one instance the "medial" hand is required), to spell, to syllabicate, to use capitals and marks of punctuation, to indicate the beginning of a new paragraph; the learning of many abbreviations is advocated, and also of many contractions. Copying and writing from dictation are generally regarded as important exercises. Lessons are to be reproduced in writing; also stories told or read by the teacher. Letters are to be written, and sometimes themes.

Thirteen of the seventeen courses prescribe grammar, but there is a diversity of opinion as to when work in grammar shall begin. Two say "parse" in the seventh grade (this implies an

earlier study of the subject); one, "formal grammar in the higher grammar grades." One would begin the study in the latter half of the fifth grade; two, in Grade VI; one, in Grade VII. Three advocate the introduction of *The Mother Tongue*, Part I, by Miss Arnold and Professor Kittredge in Grade IV; another delays its use till Grade VII (apparently demanding a mastery of the book in that grade), and orders the beginning of formal grammar in Grade VIII.

With regard to reading matter judgments differ. "Readers" are always recommended for primary grades, generally in fairly good variety. One course that is strong in literature discards "readers" after Grade III; another, after Grade IV; a third, after Grade VII. Miss Cyr's *Readers* are favorites; a few courses are not afraid to include *The Heart of Oak* books edited by Professor Norton. Supplementary reading is usually good, so far as it goes, but often narrow, being too exclusively American. One course, however, mentions Shakespeare for the eighth grade. Another, still bolder, prescribes *A Midsummer Night's Dream* and *As You Like It* for the seventh. In most cases part of the reading is done by the teacher; this is highly commendable, but in one place, where pupils "begin to parse" in Grade VII, the teacher is to read books that the children ought easily to read themselves. In another town, where parsing is in vogue, literature takes less time than so-called language. Several courses require some study of the lives of authors even in primary grades. All courses provide for the learning of poetry, some, however, going so far as to prescribe exactly what poem shall be learned in each grade.

The generous allowance for English in the time schedules quoted is gratifying; moreover, it certainly is wise to regard the beginnings of elementary science, geography, and history as part of the work in English, if for no other reason than that they give occasion for conversation, the natural means by which we learn to speak a language.

Little children come to our schools at five years of age (most of them ought not to come before they are seven) with vocabularies appropriate to their home life; some with very queer

vocabularies, others with very good ones. In most cases no one has taken pains to teach the children; they have learned by imitation. They will continue to learn in the same way; hence the new surroundings of the school, with its ordinary routine, will present ample occasion for development in oral language, if only the teacher, herself worthy of imitation, has the happy gift of inspiring confidence, and wisdom enough not to repress thought and feeling for the sake of form. If thought and feeling become beautiful, some day they will find adequate expression. It is, however, quite necessary not to put stumbling-blocks in the way of the little ones. The teacher serves as her pupils' model during school hours, and is quoted as an infallible authority afterwards; yet in primary grades stereotyped forms of expression known only in the schoolroom are in too constant use. Nowhere else would you hear, "Tell me the story of five birds and three birds," with the hope of getting "Five birds and three birds are eight birds" for the response. "What is *busy work*?" asks the uninitiated. "What do you mean by *gems*?" Plans to secure free, idiomatic English will not avail while the school weekly gives its sanction to such misuse of words.

Again, the school offers models to children in the little books they read; yet how few lessons in "First Readers" are excellent in unity and sentence structure, to say nothing of vivacity! The *Heart of Oak* books, containing the foundations of literature, are not as widely used as they deserve to be, even though there is no better way of learning pronunciation and idiom than through good old nursery rhymes and tales, not twice-told, but told again and again for years, yes for generations. In early stages of the studies of geography and history there comes a time when books of information are read in class. Unfortunately, these books are too seldom written by men of such literary ability as Professor Tarr and the late beloved master, John Fiske. Hence, in planning our courses we must guard with jealous care the periods that belong to literature. No book that may not claim its place among works of art should be read during the reading hour on any pretext whatever.

On the principle made popular by Froebel, "learning by

doing," letter-writing deserves more attention than it receives in many courses. One goes through the tedious process of learning to write, to spell, and to punctuate that he may communicate with some friend beyond the reach of his voice. Here is an honest incentive to careful written work; moreover, the personal element gives life to composition. Partly for this reason we would begin the simplest letters in the last term of even the first year; partly because so many children never go beyond the sixth grade that it is unsafe to delay teaching simple business forms in that grade, and there should be plentiful opportunity for writing letters of friendship before business forms are taught. A large proportion of the work in composition may well be carried on in the form of letters throughout both elementary and grammar courses for training in honest authorship, which training must by all means be thorough from the beginning. To enforce the principle just stated, themes in all grades should be based upon the observation or experience of the writer. A sharp distinction must always be made between a mere reproduction and an original piece of composition.

There appears to be a tendency to teach English grammar but usually of a very rational kind. The diversity of opinion as to when it should be taught seems to indicate the necessity for discussion. No one doubts the educational value of the study of grammar. The questions concerning the matter that one would like to answer wisely are: (1) When is it needful from a practical point of view? (2) When does it become advisable in the development of mind and character? (3) How does it compare with composition and reading in fitting boys and girls for life? The mere getting ready for the high school, and eventually for college, is not to be considered, first, because the many must not be sacrificed to the few; secondly, because (despite the complaints) it is quite fair that the teacher of Latin should have virgin soil. Surely his subject is far easier from the point of view of grammar than is English. Instead, then, of teaching English grammar that Latin may be more readily understood, would it not be wiser to teach Latin, thoroughly so far as it goes, in the sixth or seventh year, as the source of the classical ele-

ment in English, as well as to give some training in the science of language? The knowledge of even a little Latin may become useful in working out the meaning of a large number of commonly used words, literary rather than colloquial, and thus may help to make reading more enjoyable.

We omit formal English grammar from our list of studies, not from any lack of respect for the science of language, but because we feel that it should come later in life, and because the teaching of grammar, necessarily decreasing the amount of time to be given to literature, defrauds the vast majority of the most important part of their training in English.

When Helen Keller was still without language, she was almost unmanageable; with language came the sweetness of spirit which in childhood was her greatest charm. The explanation, I think, is this: an adequate means of expression, and the ability to enter into the life around her, set her soul free. The freeing of the spirit—this always is the high function of language. Says Wordsworth of a sad thought that oppressed him:

A timely utterance gave that thought relief and I again am strong.

But, as in all phases of life the few find freedom in leading, the multitude in following, so it is with language. The few say great things in a great way; the many hear; in each case the spirit may enter into a larger life and find nobler expression. Since we deal with the multitude in our elementary schools, the emphasis of our training in language should be put upon that part of the work which tends to make appreciative followers of great leaders; in other words, upon the reading of good literature. To teach the child of ignorant or illiterate parents to read, and not to give him good taste in literature, is to give that "little knowledge" which "is a dangerous thing."

A good course in English, then, will provide time and opportunity for learning to enjoy good books. To this end, not less than half an hour every day in the week, every week in the year, every year in the course, should be faithfully devoted to reading aloud for pleasure. In the primary and lower grammar grades, the teacher must always do this reading; in the upper grades, the better readers among the pupils may take their part. Pos-

sibly now and then a question may arise, as it will when friends read together some delightful book; but in no respect is the reading to be regarded as a task. There is to be no reproducing of what is read, unless a voluntary one, as when a child has been absent and another tells him what has happened meanwhile in the story.

During this period sometimes it would be well for the children to have books, that they might follow with both ear and eye; at other times it would be better if their hands were employed with some easy work, as sewing, knitting, making hammocks, basket-weaving, or whatever may be done quietly and almost automatically.

A generous list of books must be provided from which the teacher may select what at any time may best meet the needs of her class.

In several of the courses examined, a study of the author's life is prescribed. But little time should be thus spent—only enough to establish the idea that what gives us pleasure has cost abstinence from self-seeking and honest labor, and therefore inspires grateful affection.

Concerning the learning of poetry by heart, a word of caution seems necessary. From the language used in speaking of this work, one is not always quite sure what is to be learned, whether mere scraps of verse or whole poems as artistic unities. If the former, it is worth very little; if the latter, its value cannot be overestimated. In connection with this work, properly conducted, the power of choice should be trained; hence prescribing exactly what shall be taught in each grade is a grave mistake—a mistake so serious as to tend to defeat the end for which the work is done. We must have such teachers as we can trust to introduce the children to such masters as they may follow.

Our courses in English generally are so planned as to devote more time to artificial striving after form than to the presenting of the only sure means by which good form will come. "Reading maketh a full man, writing an exact man." I wonder when the Greeks began to study their language as such. Certainly not before the age of mythology; certainly not before Homer's day.

MARY C. MOORE.



## II. THE UPPER GRAMMAR AND THE HIGH-SCHOOL GRADES.

I wish to add my thanks to Miss Moore's for the many responses received in answer to the request for copies of "courses of study." In all over one hundred requests were sent out. From the literature received, many valuable suggestions have come to us.

In considering the grammar and the high-school courses of study, I wish to say, first of all, that I heartily indorse Miss Moore's suggestion and recommendation for the work preparatory to the grammar courses. Undoubtedly all schools cannot send pupils to the grammar grades with the same preparation. But to enter the grammar grade the pupil should be fairly well equipped with vocabulary, and with the elementary principles of sentence structure, of paragraphing, punctuating, and capitalizing.

The grammar courses submitted for consideration all provide for oral expression, written work, grammar study, memorizing selections, and a varying range of reading in literature, "Readers" as such, with few exceptions, seem no longer to be used. I question if many of the books put down by some schools for class study ought not to be put in the list of books to be read outside of the class. *Tanglewood Tales*, *Little Men*, *Little Women*, *Rab and His Friends*, *Through the Looking Glass*, etc., seem to me better adapted for the fireside than for the school. The reading aloud spoken of by Miss Moore for the lower grades should be continued throughout the course. Only in the grammar and high schools the reading can more frequently be done by the pupil. The ability to stand upon one's feet and to read well is an accomplishment all schools should strive hard to teach. Pupils should be encouraged to read aloud at home. In no better way can clear enunciation and pronunciation be effected. Then, too, I wish to emphasize again Miss Moore's statement that in no respect must the reading be regarded as a task, but cultivated as a pleasure. To this end the suggestion that during the reading aloud the hands of the listeners be employed with some easy work, deserves adoption in the higher schools as well as in the lower grades.

In the earlier grades of the grammar school various conclusions are suggested from the circulars received. I quote a few: Constant attention should be given to form. Careless or loose writing must be discouraged. A few clear sentences, well written, punctuated, capitalized, and well paragraphed, are better than many pages carelessly composed or poorly written. Each pupil should be required to look over and correct his work before handing in his paper. No other way of helping develop correct forms of writing is better than dictation. But in this scheme the teacher must prepare carefully the exercise and follow out a general plan for the whole. The parts to be emphasized must be determined. Sentences illustrating the principles can be studied. Then the dictation can follow, and, by comparison, errors in capitalization, punctuation, and paragraphing can be corrected and the general principles easily mastered.

Equally true is the value of letter-writing. As soon as the child can form letters, either print or written, he is advanced enough to take his first lesson in letter-writing. And letter-writing should be carefully kept before the pupil each year, beginning with Grade I and ending only with graduation from the high school.

In the eighth and ninth grades, and in some cases in the seventh, the study of words and sentences with parsing and analysis is taken up. This is commendable, provided not too much importance is placed upon the dry bones of grammar. The very best teachers of the school should be the teachers of English, and they alone can determine whether the study of English be a pleasure or a nightmare. The good teacher in English grammar makes the study pleasant and profitable for the class. The poor teacher wearies himself and does not aid his pupils.

While no absolute rule can be laid down, many schools have found the interests of their classes best served in the seventh grade in emphasizing, with some text-book as a basis of suggestion, the following points: conversation on many subjects ethical and literary, together with current events and current topics; dictation to test all technical work taught; letter-writing; repro-

duction of stories read, also of geography, history, nature work, and literature studies; the principles of narration and description emphasized by written and oral work; committing to memory choice selections, both prose and poetry; the study of words and of sentences. In Grade VIII the same work developed, together with the study of word-building, inflection, synonyms, and antonyms; an outline taught for the development of the subject; business forms and correspondence in connection with the arithmetic. In Grade IX, besides the above, greater discrimination in the choice of material; special attention to the construction of sentences and to analysis; constant practice in narrative and descriptive writing.

I wish here to emphasize the importance of the early study of Latin. The grammar grades ought to take up this work and English grammar taught largely through the medium of the Latin. The study of English grammar as such is often irksome, but under the guise of Latin it is pursued with increased interest. If the study of Latin could be introduced into the seventh grade and treated as a study of grammar, much valuable time would be saved, a deeper interest would be aroused and maintained; the pupil would have a more exact and comprehensive view of English grammar when he entered the high school or academy, and the efficiency of the high-school work in the first year would be greatly increased. For the large number of pupils whose school days end with the grammar school this preliminary training in Latin would be exceptional. But if Latin cannot be studied in the grammar school, the outline of work already presented can be used with profit. Moreover, the teacher of English can emphasize word-building, roots, prefixes, and suffixes, the Latin element in the language, and the simpler constructions of the Latin sentence.

I wish to emphasize the statement that the study of grammar—the different parts of speech, sentence structure, use of capitals, punctuation, etc.—does not belong to the high school. Many of the schools do have this work in the first year of the high school, but I think that it belongs to the grammar grades. But literature and composition have equal importance in the

schedules. As much time should be spent upon these three—grammar, literature, and composition—as the courses of study in the schools will admit. In general, the schools have made liberal time provision for this work. The amount of time varies greatly in the different schools.

The transition from the grammar to the high school ought to be less abrupt than it is. Ordinarily, from the course of study prescribed, it would seem that the high school makes a sudden change. Algebra, a new subject, takes the place of arithmetic; ancient history supersedes United States history and geography. Latin comes in as a new subject. The course in English alone is familiar ground. But the work of the high school should be “shaped by the mere momentum of the lower grades.” But this is rarely so. While a few schools teach a little algebra, descriptive geometry, and the beginnings of Latin in the grammar grades, thus making the transition to the high school easy, by far the greater number make the abrupt change. The pupil is not only ushered into a new life, but he takes up work as unfamiliar as his surroundings, and often spends a large part of the first term in finding himself. Consider briefly the Latin which as a language study deserves mention in connection with the English. Seventy-five lessons, nearly all of them emphasizing important principles, have to be mastered so that the pupil can take up the study of Cæsar or other translation at the end of 125, or at the most of 150, days of study. This ought not so to be. If Latin formed part of the study of English in the grammar grades, its study in the high school could be taken up with greater benefit and the course in Latin be completed satisfactorily in four years. So much for the Latin.

The courses in English follow along fairly defined lines in the first nine grades. The same course is required of all. But in the high school and academy the problem becomes more complicated. A few of the pupils are preparing for college. The larger proportion will finish its education in the high school. Is the same course of English study to be required of all? So important is the study of English that I believe that all pupils in the high schools, no matter what courses they are pursuing,

should take the same general work in English. This would be more economical for the schools, and a uniform plan would enable the teachers to develop one course stronger than two parallel courses. If the same work could be required of all, the problem of the courses of study in English would be easier.

The absolute definition of requirements in English is not one I can recommend for those who are to enter college, and certainly is not one for those who are not to go beyond the high school. Not but what every book in the list of requirements is well worth study; but if these books alone are to be studied, other books are better both for those who are to go to college and for those who are not. Some schools have adopted the list of college requirements, with a few slight additions in the first year, skipping English entirely the second year, and spending the last two years wholly upon the college requirements. Some follow the English requirements wholly. Some give a very broad and comprehensive course. Let us glance at the college requirements: three plays of Shakespeare, one for careful study; four of Milton's shorter poems, a careful argument, two critical essays. These books, with *Macbeth*, are for careful study. Then follow some of Addison's *Daily Themes*, three English novels, three poems (two of them very short), and one critical essay. These books are to be read so as to keep "freshly in mind their most important parts."

In this list there is but one short poem by an American writer. These books are excellent in themselves, but I think that our American children, and those we are trying to make American, should have different—or, if not different, at least additional—books to read and study. The trouble is not with the books, but with the small number of books and the way in which they are prescribed. The list is too one-sided. There is too little that is American. True, the lower schools have probably studied more American than English authors, but the fact that a pupil enters the high school does not seem to me to be reason why he should drop American writers. If argument is to be studied, let us have a book that speaks of America by an American. The oratory of Burke could well be supplemented

by that of Webster, Everett, or Choate. If essays and philosophy are needed, let our pupils study Emerson as well as Addison. Why not have novels of Hawthorne, of Poe, or retain one of Cooper's, as well as have only *Silas Marner*, *The Vicar of Wakefield*, and *Ivanhoe*? In other words, let us have in our American schools a goodly proportion of American thought. Is the English better? No matter. The sweet song of *Hiawatha*, the rugged verse of the Quaker poet, the vivid imagination of Poe, the humor of Holmes, the purity of the thoughts of Emerson, are American, and because they are American their study would touch a responsive chord in the hearts of American children. An additional reason why the high-school children who are going to college should study American literature in the public schools: Very little, if any, can be studied at the colleges. Look over the catalogues of the universities and the colleges, and almost no provision is made for the study of American literature. Harvard offers a half course, which is occasionally omitted. In addition, there is a course for graduate study. In Yale, one course meeting one hour a week. In Wellesley, one course one hour a week for a year. Another course touches a little upon America. In Princeton, one course—a senior elective. In Dartmouth, one-half course given in the second semester three times a week. Is not this abundant reason why American literature should be studied in the schools?

The plan for work adapted to the program of the Committee of Ten published in 1897 presents an admirable selection of books to be read in the high schools. This list emphasizes the importance of American authors. Irving, Longfellow, Hawthorne, Professor Norton, Cooper, Dana, Lowell, Dr. Hale, and Emerson are studied together with England's best. Some of the books should be studied carefully, but not too critically; others should be read intelligently in the class, and still others required for home reading.

No absolute list of books should be prescribed for all schools. Each school should have its own comprehensive list. If the school sends graduates to college, let the colleges indicate the scope of the work to be done, but let the schools meet the

requirements as seem best. The college could examine carefully the work done by the school, what books were read, and with what thoroughness the work was carried on. But the schools should have a large freedom in their choice.

Every school in Essex county, particularly those under the shadow of Haverhill or Amesbury, should study the songs of the Quaker poet. We cannot expect the schools of Salem to pass by the works of Hawthorne, or Concord the work of Emerson, or Cambridge the work of Longfellow, Holmes, and Lowell. Marshfield should study the masterpieces of Webster. Nearly every town in New England, certainly every county, has associated with it the names of men who have contributed to our literature, both prose and poetry. America's best is the common heritage of all the schools. Just as in the study of history and geography great stress is placed upon the importance of the study of the town, county, and state in which we live, so in our literature the life and works of local writers should be studied. Not alone should the writers of the past be read in our schools, but the works of those now living, the venerable of today, whose place in literature is already secure. Professor Norton's *Hearts of Oak* and Dr. Hale's *The Man without a Country* deserve a place in every New England school and home. Even though it is doubtless true that many of these books have been read in the lower grades, their study should be a part of the high-school course.

Closely associated with the work in English, and really a part of it, are the courses in classics, modern languages, and history. A purely classical course is extremely rich in its opportunities for perfecting English. The careful reading and study of Virgil and Homer, of Cicero and Xenophon, or of any other great writers, if properly directed by the teacher, will greatly aid in literary study and development. In all schools the study of English should be closely connected with all other subjects, and most particularly so in the allied subjects of languages and history. In the first year the Latin and history give splendid opportunities for English training in reading, writing, spelling, construction, composition, and literature. English grammar, I

have stated, cannot be studied in any better way than through careful training in the Latin grammar. This study enlarges the vocabulary, teaches discrimination in the choice of words. What is true of the study of Latin is almost equally true of the study of Greek, French, and German. Added to this, the increased familiarity with the culture and the civilization of the ancients broadens the mental horizon of our pupils and gives to English study a new importance.

In courses of study where the classics or the modern languages are wholly or partly omitted, additional attention should be given to the study of English literature and composition. Some attention should be paid to the translation of the ancient classics.

Books should never be studied word for word or line for line, as is necessary to do with a foreign tongue. Let me read a sentence from the "Suggestion to Teachers" in the pamphlet on *English in Secondary Schools*:

Pupils should of course be made to understand what they read as they go along; but attention should be fixed, not on unimportant details of substance or of style, but on the significance and spirit of the whole. In studying a tragedy of Shakespeare, for example, far less time should be given to the discussion of details than to the march of events, the play of character, the main lines of the plot, the significance of the whole as a work of genius. Allusions of the broader and more interesting sort found in the works studied — *e. g.*, allusions to classic myths and to historical events — should receive adequate and sympathetic illustration. If any etymological comment is thought desirable, it should be limited to words having a distinct affiliation with the pupil's present knowledge of language, especially of Latin. . . . In every case, a teacher should beware of imparting knowledge in such a way or of such a kind as to kill interest in what his pupils, if left to themselves, would enjoy.

Throughout the high school, then, the English work should be carried along three lines: grammar, literature, and composition. In grammar, we have stated that the aim is for the pupil to gain an intelligent grasp of the English language, with its peculiarities of form and construction. In this the high school finishes off the work of the lower grades. A text-book will not often be needed, but each pupil might well keep a careful notebook.



The aim of literature, we have seen, is to give the pupil a clearer understanding of the author's meaning and a better appreciation of the beauty of his thought and expression. The pupil should see the pictures, hear the music, and feel not alone the quiet happiness and the gentleness of the summer's breezes, but also the sadness and something of the pain that the author sees and hears and feels. A new hope in life comes to the pupils of the schools from the sympathetic study of Lowell's *Vision*. How much they find in nature when they wander with Thoreau! How beautiful the flowers and fields seem when they feel with Bryant and see with the eyes of Wordsworth! How quiet and restful are the scenes of country life seen through Whittier's eyes! What child or man can read *Hiawatha* sympathetically and not glory in its beauty and be impressed with the legends of a mythology wholly our own? Are these only the poets? Patriotism can be felt best by the heart-throbs of Henry, Otis, Everett, and Sumner. How grand our youth think our hard-earned liberty is when the sonorous periods of Webster find a response through well-directed suggestions from a sympathetic teacher! What an impetus to their imagination to read the vivid descriptions of Poe! What lessons taught by the *Scarlet Letter* and the *Marble Faun*! What an inspiration the pupil gets who studies with a lover of Emerson the beauty of his philosophy!

Besides the work in the schoolroom, an interest should be stimulated in outside reading. Often a teacher may help his pupils much by telling them something in advance of the circumstances under which the book was written and its place in literary history. Books suggested for private reading should be in all cases such as will interest the pupils, and besides cultivate their taste and invigorate their minds.

So much for grammar and literature. The third and last division remains to be considered more in detail, viz., composition.

Throughout the seven years in the grammar and high-school courses the pupils should have composition work regularly. Occasional long compositions should be required. The number

and length of these occasional productions might increase as the pupil advances in his course. Individuality in thought and expression should be carefully cultivated. I will not enlarge upon this part of the subject, for I think that the schools in general meet this work well. But to my mind, important as these long occasional compositions are, they are far less beneficial than the frequent short ones. I believe that each pupil in the high school (and I think each pupil in the grammar school) should be required to hand in each day a short composition upon some subject chosen by himself. These compositions, or daily themes, should not be over a page in length, should be upon a single subject, should be written neatly with black ink, and should be handed in regularly. The pupil should be encouraged to express *himself* in these themes. An experience of seven years in my own school with boys between the ages of ten and twenty, and an intimate knowledge of this same plan in a school of boys and girls numbering over one hundred, convince me that daily theme work, properly handled, produces better results than any other method I have tried or have seen others try. Many schools are approaching this work. I confidently believe that the day is not far distant when all the better schools in New England will give courses in daily themes. Our plan of work is briefly: Each pupil deposits his theme in a locked box made for the purpose before a specified hour each day. The themes are read, corrected with red ink, commented upon, suggestions made, and are then handed back to the pupil in batches of five or ten for his examination. Later a personal conference, never exceeding five minutes during which time the instructor runs over the themes, emphasizes his comments, answers questions. The themes are then retained by the teacher.

The themes naturally cover a great variety of subjects. The instructor needs to be a man or woman well equipped; no better equipped, however, than every teacher of English ought to be. Naturally many of the themes are written hurriedly. In general, the pupils take great pride in their themes and endeavor to do their best work. The constant correction of little mistakes teaches more careful expression.

More than all, the teacher of daily themes gets an insight into the very heart of every pupil in a way no other teacher can. If properly encouraged, every pupil shows himself, his personality, his originality. The theme course stimulates observation. Many a time have I heard the remark, when something occurred out of the usual order: "There is my theme for tomorrow!" The mere necessity of writing something original each day makes the pupil mentally alert and greatly develops his powers of observation, which otherwise might lie dormant.

I have found it very beneficial to call my pupils together immediately after the morning exercises, keep them ten minutes, requiring each to write and hand in a theme written on the spur of the moment. Sometimes we assign a general subject or subjects, and sometimes require each pupil to choose his own. Occasionally the theme instructor gives a talk on themes, illustrating his remarks from themes. Each year a talk on the uses of "shall" and "will" does much good.

The course, properly conducted, takes time, although not nearly as much as one would think who has not tried it. Objection may be raised that this course is impossible simply because of the time it takes. I can say merely that there is always time to do that which produces the best results. Further this work is being done each year in an increasing number of schools. I should give up any other course of study in my school more willingly than the course in daily themes.

In conclusion let me sum up. The grammar-school course in English should continue the English work in the lower schools, and the principles of grammar be firmly fixed. Where possible, introduce the study of Latin early in the grammar course. Let the progress be slow, but thorough, emphasizing the fundamental principles of the English language. Much literature should be read both in school and out. A better comprehension of the reading is to be sought, a deeper interest is to be aroused. Constant written work daily should be insisted upon. In addition, occasional long compositions should be required.

The high school should see no sudden change from the grammar. In the high school the principles of grammar, already

learned in the grammar school, should be emphasized and firmly fixed, as much through other tongues as through the English. Many books are to be read, and the pupils trained to see, to feel, and to hear with the author. Far better will it be read several plays of Shakespeare with ordinary care than to expect your pupils to study *Macbeth* critically. Let *Macbeth* be read as *Julius Cæsar* or *The Merchant of Venice* are read—understandingly certainly, but not critically. The latter is college work. Very few men or women outside the college professors of Shakespeare are qualified to teach Shakespeare critically.

I hope that the colleges will greatly increase the requirements in English, but that they will leave each school much latitude in conducting its work and in choosing its literature. Let the field be as broad as may be, and let it include the best of English and American writers. Let each school be encouraged to give its pupils more than a passing knowledge of the local authors and writers, living and dead.

And, finally, let due attention be paid each day to correct expression, both oral and written. Each teacher should be held responsible for the use of good English in his classes, both in the oral and in the written work. All written work submitted by pupils should be regarded as English composition, and incorrect expression should be taken into account in estimating the grade, whether the paper be work in history, arithmetic, or English composition.

The increased attention given to the study of English in grammar, literature, and composition indicates the importance of a most careful consideration of the subject in all its phases.

PERLEY HORNE.

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### III. A COURSE IN ENGLISH FOR PRIMARY AND LOWER GRAMMAR GRADES.

#### GENERAL REMARKS.

1. It is taken for granted that teachers will carefully, tactfully, and patiently correct poor enunciation and pronunciation.
2. The idioms prescribed are merely suggestive; the correc-

tion of false syntax will be determined, of course, by the *needs of the pupil*.

3. Spelling should be both oral and written, with syllabication in oral work. A spelling-book is neither denied nor required. At the end of the sixth year children should be able to spell all words of which they have need, and should know how to use a dictionary with ease.

4. In all written work accuracy is to be required—in spelling, punctuation, and in the use of capitals.

5. From Grades I to III, inclusive, all observations recorded and experiences related must have come under the observation of the teacher, to insure training in truthfulness.

6. Always a sharp distinction is to be made between written recitations or reproductions and original compositions.

7. Reading and literature are to take quite half the time assigned to English. One half-hour every day is to be spent in reading for pleasure.

#### GRADE I.

(Fifteen hours a week.)

##### Oral exercises.

1. Conversations.
  - a) Connecting home and school.
  - b) Upon the locality and natural surroundings of the school.
  - c) Upon animal and plant life, and minerals.
  - d) Upon matters concerning form, color, number.
  - e) Upon pictures.
  - f) Upon holidays.
2. Reproductions of some stories told by the teacher; explanation of children's illustrations made with brush, crayon, clay.
3. Forms to be mastered during the year.
  - a) Use of *an* and *a*.
  - b) Use of *came*, *did*, *saw*, *have* (affirmative and negative; always in sentences).
  - c) Greeting and farewell.
  - d) "If you please;" "Thank you;" "May I?"

##### Written exercises.

1. Copying from board or cards: words, sentences, bits of good verse (accuracy required in spelling and punctuation, and in the use of capitals).

2. Child's own name, and "I." Names of parents (Mr., Mrs., Dr.); address of parents (street, avenue; Massachusetts, New York, as needed). Names of the days of the week; names of the months. Dates in April, May, and June.
3. Letter-writing. Suggestions: letters to members of the pupils' families.
  - a) Note of thanks for a gift.
  - b) Invitation to visit school.
 (To be correct as to spelling, capitals, punctuation; heading, salutation, close, signature.)

## Reading.

1. From the board at first.
  - a) Simple sentences recorded from conversation.
  - b) Sentences leading to "First Book."
2. Several readers, including the *Heart of Oak* books.

## Beginnings of literature.

1. Myths *told* by the teacher, not read.
2. Reading by the teacher.
  - a) Standard fairy-tales.
  - b) Fables.
  - c) Parables.
3. Poetry.
  - a) Read or recited by the teacher.
  - b) Learned by heart by the children.
 (Short artistic wholes, not mere snatches of verse.)

## GRADE II.

(Thirteen and one-half hours a week.)

## Oral exercises.

1. Conversations as in Grade I.
2. Contents of reading lesson, substance of some stories, told or read.
3. Forms to be mastered: *have been, have come, have seen* — (also interrogative and negative); *there is, there are, there was, there were; I am, I am not, I'm not; sit, sat; run, ran; drank, drink.*

$\left. \begin{array}{l} I \\ he \\ she \\ it \end{array} \right\} was$	$\left. \begin{array}{l} we \\ you \\ they \end{array} \right\} were$	
$\left. \begin{array}{l} took \\ gave \end{array} \right\} me$	$\left. \begin{array}{l} took \\ gave \end{array} \right\} us$	$\left. \begin{array}{l} took \\ gave \end{array} \right\} you \text{ and } me$

Suggestions: Observe in reading lessons. Correct in speech. Written exercises.

1. Noun plurals in *s*.

2. Copying of fables, proverbs, verse.
  3. Uses of capitals.
    - a) Proper names.
    - b) To begin sentences.
    - c) To begin lines of poetry.
    - d) "I," "O."
  4. Punctuation.
    - a) Period to close statement, to mark an abbreviation.
    - b) Point of interrogation.
    - c) Commas.

Before and after names of address, in heading and salutation of letters.
  5. Dictation of proverbs, fables, verse—for spelling, punctuation, use of capitals, idiom.
  6. Letter-writing, letters of thanks, birthday greetings, informal invitations. Abbreviations as needed.
- Reading and literature as in Grade I, but somewhat more advanced.

## GRADE III.

(Thirteen hours a week.)

## Oral exercises.

1. Conversation: as in Grades I and II; also upon important current events, local history, legal holidays.
2. Reproduction.
  - a) Substance of the lesson to be read aloud.
  - b) Recitations in all subjects taught (special attention paid to sentence structure).
3. Forms to be mastered:
 

<i>at home, go</i>	{	<i>to town</i> <i>in a carriage</i> <i>into the house</i>		{	<i>these</i> <i>those</i>	}	<i>kinds</i>
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<i>he doesn't</i>		{	<i>this</i> <i>that</i>	}	<i>kind</i>		{	<i>these</i> <i>those</i>	}	<i>kinds</i>
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*Shall I? May I?*

## Written exercises.

1. Copying.
  - a) Simple conversations for spelling, use of capitals, punctuation (comma and quotation marks), apostrophe in possessive nouns.
  - b) Little poems to be kept.
2. Dictation of simple questions reviewing forms learned in Grades I and II (?).
3. Original answers to questions (.).
4. Noun plurals in *oe*, when vowel changes occur—*e. g., man, men; tooth, teeth.*

5. Exercises for changing sentences in singular to plural—*e. g.*, given, "bird is singing;" required, "some birds are singing."
  6. Preterites of common strong verbs (in sentences), as *begin, choose, drink, draw, know*, etc.
  7. Letter-writing.
    - a) As before.
    - b) Descriptions of things seen, as a bird, a flower, a toy. Reading.
- As in grades I and II, with much supplementary reading, all good literature, not books of information.

#### Literature.

Greek myths leading to Hawthorne's *Wonder Book* and *Tanglewood Tales*.  
 Reading of teacher; prose and poetry.  
 Prose and poetry committed to memory and recited.

#### GRADE IV.

(Nine hours a week.)

#### Vocabulary.

Increasing from all lessons.

Elementary study of related terms.—*e. g.*, *walk, march, pace; touch, tap, knock; hark, hear, listen*.

Difference of meaning taught through illustration.

Use of dictionary for pronunciation and meaning.

#### Oral exercises.

1. Conversations on —
  - a) Local excursions.
  - b) Occupations.
  - c) History.
  - d) Men of note.
  - e) Simple affairs of state, as election in town and state; talks about authors several of whose books the children know, as Hans Andersen, Longfellow.
2. Substance of some stories that are to be read aloud.
3. Forms to be mastered in sentences: *like* and *love, teach* and *learn, wish* and *want, may* and *can; I shall, you will, he will. Shall I? I should like*. Observe in books read.

#### Written exercises.

1. Copying from books. Poetry and prose to be kept. Suggestions: wholes, or if not, indicate from what work the passage is taken; author's name.
2. Given, lists of any *English* nouns in singular; required, lists of same nouns in plural.
3. Dictation.
  - a) Simple conversation (fables or short stories).
  - b) Narrative verse.
  - c) Questions concerning use of capitals and ? . ! " " ; .



4. Original answers to questions above.
5. Letter-writing.
  - a) Friendly letters on definite subjects (training for unity, orderly arrangement, indicating paragraphs).
  - b) Informal invitations with replies.
6. Themes based upon observation and experience of the writer. Suggested subjects: "The New Fire Engine," "Our Sleigh Ride," "A Horner's Nest," "Fido's Tricks."

#### Reading.

Nothing but permanent literature now and hereafter.

#### Literature.

1. Reading of teacher.
2. Poetry and prose learned by heart (choice allowed with definite limits).

#### GRADE V.

Nine hours a week.

#### Vocabulary.

Continued study of related terms to lead to synonyms. Oral expression.

1. Conversations as in Grade IV.
2. Plans made for topical recitations in geography, history, science.
3. Recitations by topics.
4. Relating incidents in stories read.
5. Forms to be mastered :

A person looks *well, happy, pretty*.  
An apple looks *good, ripe, rosy*.  
A person feels *well, happy, sad*.  
A thing feels *smooth, rough, hard, soft*, etc.  
*I had rather; I had better; I had as lief*.

#### Written exercises.

1. Plurals of all English nouns.
2. Masculine and feminine of all English nouns.
3. Sentences containing personal pronouns in the predicate—attribute and object.
4. Given, present of strong verbs; required, preterite and *have*—, *has*—.
5. Given, detached statements of related thought; required, good compound and complex sentences.
6. Dictation.
  - a) Special attention to paragraph and stanza.
  - b) Quotation within quotation.
7. Letter-writing, connected with school work.
  - a) To relatives at a distance.
  - b) To children of other towns.
  - c) To children of other countries.
  - d) Informal invitations.

## 8. Themes.

- a) Touching geography and history (imaginative work encouraged).
- b) Based upon observation and experience (emphasis upon sentence structure).

## Reading and literature.

- 1. As shown in list.
- 2. Much poetry by one author — Longfellow, Whittier, Wordsworth, Tennyson, Bryant, Scott.
- 3. Training of taste; children to choose what they shall learn from the works of author read.

## GRADE VI.

(Eight and one-half hours a week.)

## Vocabulary.

Pupils may keep a list of new words learned.

Simple study of English roots, prefixes, and suffixes—*e. g.*: given, *kind*; to form; *kindness, unkind, kindly, kindness*, etc.

Constant use of dictionary for spelling, pronunciation, meaning.

## Oral exercises.

- 1. Conversations on matters of world-wide interest.
- 2. Reproduction of matter silently read.
- 3. Recitations by topics (plans worked out in class).
- 4. Plans for themes worked out in class.

## Forms to master:

<i>every one</i>	{	<i>has</i>	<i>United States</i>	{	<i>is</i>
<i>each</i>		<i>goes</i>			<i>does</i>
<i>any one</i>		<i>wishes</i>			
		<i>wants</i>			

"The class presents a picture." "The class dine at Parker's."

## Written exercises.

- 1. Comparative and superlative of given adjectives and adverbs.
- 2. Masculines and feminines of nouns.
- 3. Plurals of compound nouns, of letters, of figures.
- 4. Copying of paragraphs containing —
  - a) Good compound sentences (;).
  - b) General statements followed by particulars (:).
  - c) A break in thought (—).
- 5. Dictation exercises, to insure correct use of all punctuation marks, capitals, etc.
- 6. Letter-writing.
  - a) Business forms:

Address		Heading
Salutation ( :— )	Body	Close
		Signature

Superscriptions.

- b) Business letters and replies.
- c) Bills : from grocer, market man, dairy man, furniture dealer, plumber, mason, contractor, dry-goods dealer, music dealer, book-seller, *et al.*
- d) Invitations, informal and formal.
- e) Friendly letters upon one subject.
- 7. Themes
  - a) Based upon observation and experience.
  - b) Imaginative themes relating to history and nature.

Reading and literature.

- 1. Silent reading encouraged.
- 2. Oral reading (pupils to choose matter within defined limits).
- 3. Reading of teacher.
- 4. Poetry and prose.(recited and written from memory).

MARY C. MOORE.

#### IV. SIMPLE GRAMMAR IN GRADES V AND VI.

##### GRADE V.

Basis of work; some simple story. To be observed :

##### I. Paragraphs.

- 1. In conversation.
- 2. In description.
  - a) Subject of the paragraph.
  - b) All sentences relate to subject.

##### II. Sentences.

- 1. Classified as to use: declarative, interrogative, imperative, exclamatory.
- 2. Study of simple sentences.
  - a) Essential parts. Terms: subject, predicate.
  - b) Story told in nouns; story told in verbs. Terms: noun, verb. Use of personal pronouns.
  - c) Subject modifiers.
    - (1) Single words: that show ownership (possessive nouns and pronouns); that identify (appositives); that describe, limit, or designate (adjectives).

- (2) Groups of words: that show ownership (of), accompaniment (with); that describe or limit.

Study of group.

(a) Noun or pronoun.

(b) Word that exactly defines relation (preposition).

d) Predicate modifiers.

(1) Single words: that tell *how, when, where* (called adverbs).

(2) Groups of words: that tell *how, when, where, whence, whither*, etc.

Study of group.

(a) Noun or pronoun.

(b) Words that exactly define relation (preposition).

III. Words.

1. Nouns.

a) Classes: proper, common.

b) Number: singular, plural.

2. Verbs.

a) Self-sufficient predicate: "Birds sing."

b) Requiring complements.

(1) "William is a *hunter*," "William is agile" (attribute).

(2) "William shot a *deer* (object).

GRADE VI.

Further study of the sentence, based upon observation of a simple piece of literature.

I. Very easy compound sentence: members connected by *and, but, or* (co-ordinate conjunctions).

II. Review the work of Grade V.

III. Predicate modifiers: group of words containing subject and predicate, showing time (*when*), place (*where*), condition (*if*), degree (*as—as*), concession (*although*), comparison (*than*) (connectives called subordinate conjunctions).

IV. Subject modifiers: group of words containing subject and predicate.

1. To limit.

2. To identify or explain.

*Who, whose, whom, which, that* (called relative pronouns).

V. Interjections as they occur.

MARY C. MOORE.

## V. A LIST OF BOOKS GRADED FOR ELEMENTARY SCHOOLS.

## ABBREVIATIONS.

(Unless otherwise stated, the publishing houses are in Boston.)

D. C. H.=D. C. Heath & Co.	Put.=G. P. Putnam's Sons, New York.
De W. & F.=De Wolfe, Fiske & Co.	Scrib.=Charles Scribner's Sons, New York.
Ginn=Ginn & Co.	S. & M.=Small & Maynard.
H. & M.=Houghton, Mifflin & Co.	Am. B.=American Book Co.
J. B. L.=J. B. Lippincott Co., Philadelphia.	Cen.=Century Co., New York.
L. & S.=Lee & Shepard.	L. B.=Little, Brown & Co.
Mac.=Macmillan Co.	

## GRADES III AND IV.

*Fifty Famous Stories.* Am. B.  
*Andersen's Fairy Tales.* Ginn.  
*The Wonder Chair and the Tales it Told.* Frances Browne. D. C. H.  
*Seven Little Sisters.* Jane Andrews. L. and S.  
*Each and All.* Jane Andrews. L. & S.  
*Eyes and No Eyes.* Edited by M. V. O'Shea. D. C. H.  
*A Garden of Child's Verse.* Robert Louis Stevenson. Scrib.  
*The Eugene Field Book.* Scrib.  
*Little Daffydowndilly and Other Stories.* Hawthorne. H. & M.  
*Sophie.* Madame de Segur. D. C. H.  
*The Little Lame Prince.* Mrs. Craik. D. C. H.  
*Jackanapes.* Juliana Ewing. D. C. H.  
*The Arabian Nights.* Edited by E. E. Hale. Ginn.  
*Alice in Wonderland.* Lewis Carroll. Mac.  
*Grandfather's Chair.* Hawthorne. H. & M.  
*Adventures of Ulysses.* Lamb. H. & M.  
*The Jungle Book.* Rudyard Kipling. Cen.  
*At the Back of the North Wind.* George Macdonald. J. B. L.  
*Undine.* De la Motte Fouqué. D. C. H.  
*Swiss Family Robinson.* Wyss. Ginn.  
*Marco Polo.* Towle's Edition. L. & S.  
*What Katy Did.* Susan Coolidge. R.  
*Greek Heroes.* Kingsley. Ginn.

## GRADES V AND VI.

*The Wonder Book.* Hawthorne. H. & M.  
*Tanglewood Tales.* Hawthorne. H. & M.  
*The Boys' King Arthur.* Edited by Sidney Lanier. Scrib.  
*True Tales of Birds and Beasts.* Edited by David Starr Jordan. D. C. H.  
*Madam How and Lady Why.* Charles Kingsley. Mac.  
*A Year of Miracle.* William C. Gannett. Ellis.  
*Birds and Bees.* John Burroughs. H. & M.  
*Parables from Nature.* Mrs. Gatty. Mac.

- Waste Not, Want Not and Other Stories.* D. C. H.  
*The King of the Golden River.* Ruskin. D. C. H.  
*Water Babies.* Kingsley. D. C. H.  
*Ten Boys on the Road from Long Ago to Now.* Jane Andrews. L. & S.  
*Stories of the Old World.* Church. Ginn.  
*Story of the Iliad; Story of the Odyssey.* Church. Mac.  
*Ulysses among the Phaeacians.* "Riverside Literature" series, No. 43.  
 H. & M.  
*Tales of a Grandfather.* Sir Walter Scott. Ginn.  
*Feats on the Fiord.* Harriet Martineau.  
*The Land of Pluck.* Mary Mapes Dodge. Scrib.  
*Jan of the Mill.* Julian Ewing.  
*The Story of a Short Life.* Mrs. Ewing. D. C. H.  
*The Great Stone Face.* Hawthorne. D. C. H.  
*Tales from Shakespeare.* Lamb. Ginn.  
*The Christmas Carol.* Dickens. H. & M.  
*A Child's Dream of a Star.* Dickens.  
*Hunting of the Deer.* Charles Dudley Warner. H. & M.  
*Story of a Bad Boy.* T. B. Aldrich. H. & M.  
*Wild Animals that I Have Known.* Ernest Seton. Thompson. Scrib.  
*Pilgrim's Progress.* John Bunyan. Ginn.  
*Dolph Heyliger.* Washington Irving. D. C. H.  
*Hans Brinker.* Mary Mapes Dodge. Scrib.  
*Heidi.* Translated by Louisa Brooks. De W. & F.  
*Robinson Crusoe.* De Foe. D. C. H.  
*Evangeline.* Longfellow. H. & M.

## GRADE VII.

- Plutarch for Boys and Girls.* Put.  
*The Siege of Leyden.* J. L. Motley. D. C. H.  
*Castle Blair.* Flora L. Shaw. D. C. H.  
*The Crofton Boys.* Harriet Martineau. D. C. H.  
*Being a Boy.* Charles Dudley Warner. H. & M.  
*Two Years before the Mast.* Dana. H. & M.  
*The Cricket on the Hearth.* Dickens. Dramatized.  
*Tales of a Traveller.* Irving. Put.  
*Life of Audubon.* John Burroughs. "Beacon Biography." S. & M.  
*Lays of Ancient Rome.* Macaulay. "Riverside Literature" series. H. & M.  
*The Vision of Sir Launfal.* James Russell Lowell. H. & M.  
*Snowbound.* J. G. Whittier. H. & M.  
*Captains of Industry.* Parton. H. & M.  
*Rab and His Friends.* Dr. John Brown. D. C. H.  
*Little Men.* Louisa Alcott. L. B.  
*Little Women.* Louisa Alcott. L. B.

- The Man without a Country.* E. E. Hale. R.  
*Franklin's Autobiography.* "Riverside Literature" series, Nos. 19 and 20.  
 H. & M.  
*A New England Boyhood.* E. E. Hale. H. & M.

## GRADES VIII. AND IX.

- Stories from Froissart.* Edited by H. Newbolt. Mac.  
*Passages from the Speeches of Patrick Henry, Benjamin Franklin, Daniel Webster.* H. & M.  
*Brute Neighbors.* Henry D. Thoreau. H. & M.  
*Bob.* Sidney Lanier. Scrib.  
*Life of Agassiz.* "Beacon Biography" series. S. & M.  
*The Sketch Book.* Irving. Put.  
*Treasure Island.* R. L. Stevenson. L. B.  
*Tom Brown at Rugby.* Thomas Hughes. H. & M.  
 Sir Walter Scott: *The Story of Abbotsford.* See Lockhart's *Life* and Sir Walter's *Journal*.  
*Prue and I.* George William Curtis.  
*The Lady of the Lake.* Scott. D. C. H.  
*The Lay of the Last Minstrel.* Scott. D. C. H.  
*The Building of the Ship.* H. W. Longfellow. H. & M.  
*Sohrab and Rustum.* Matthew Arnold. Three poems of knightly adventure.  
 "Standard Literature" series. University Pub.  
*Pepacton.* John Burroughs. H. & M.  
*The Courtship of Miles Standish.* Longfellow. H. & M.  
*The Spy.* James Fennimore Cooper. H. & M.  
*The Last of the Mohicans.* James Fennimore Cooper. D. C. H.  
*Life of Grant.* Owen Wister. "Beacon Biography" series. S. & M.  
*Passages from Washington's Farewell Address.* H. & M.  
*Lincoln's Speech at Gettysburg.* H. & M.  
*Under the Old Elm.* James Russell Lowell. H. & M.  
*The Commemoration Ode.* James Russell Lowell. H. & M.  
*Life of Whittier.* Richard Burton. "Beacon Biography" series. S. & M.  
*The Fortunes of Nigel.* Sir Walter Scott.  
*Kenilworth.* Sir Walter Scott.  
*Ivanhoe.* Sir Walter Scott.  
*Our Mutual Friend.* Dickens.  
*A Tale of Two Cities.* Dickens.  
 Shakespeare: *As You Like It; Julius Cæsar; The Merchant of Venice; Henry V.; A Midsummer Night's Dream; King Lear.*  
 Bacon's *Essays*: "Of Truth," "Of Studies."  
*Gareth and Lynette.* Tennyson. Three poems of knightly adventure.  
 "Standard Literature" series. University Pub.

*Poems of Emerson.* Selected by George H. Browne. "Riverside Literature" series. H. & M.

*The Solitary.* George W. Cable. In "Strong Hearts." Scrib.

BOOKS OF CAREFULLY SELECTED POETRY.

*Child Life in Poetry.* Whittier. H. & M.

*Golden Treasury of the Best Songs and Lyrical Poetry in the English Language.* Palgrave. Mac.

*The Children's Garland of Verse from the Best Poets.* Coventry Patmore. Mac.

*Open Sesame.* Bellamy and Goodwin. Ginn.

*Poems of Places.* Longfellow. H. & M.

NOTE.—These works may be read by teacher and pupils in class; by the teacher to her class; by individual pupils at school or at home.

MARY C. MOORE.